



Queensland  
**Ballet**

ARTISTIC DIRECTOR LI CUNXIN

Balanchine Kylián McIntyre

# The Masters Series

17 – 25 MAY 2019

Playhouse Theatre, QPAC



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memories

# The Masters Series

17 – 25 MAY, 2019  
PLAYHOUSE THEATRE, QPAC

## Serenade

Choreographer George Balanchine  
© The George Balanchine Trust

Composer Pyotr Ilyich Tchaikovsky:  
*Serenade for Strings* in C major, Opus 48

Costume Designer Karinska

Lighting Recreated by Ben Hughes

Stager Jerri Kumery

The performance of *Serenade*, A Balanchine® Ballet,  
is presented by arrangement with The George  
Balanchine Trust and has been produced in accordance  
with the Balanchine Style® and Balanchine Technique®  
Service standards established and provided by the Trust.

Costumes courtesy of The Australian Ballet.

## The Shadows Behind Us

Choreographer Trey McIntyre

Music Jimmy Scott

Costume & Set Designer Thomas Mika

Lighting Designer Ben Hughes

This production has been assisted by the  
generous support of Virginia McGehee Friend.

## Soldier’s Mass

Choreographer Jiří Kylián

Composer Bohuslav Martinů:  
*Polní Mše* (1939)

Costume & Set Designer Jiří Kylián

Lighting Designer Kees Tjebbes

Assistant to the Choreographer  
Roslyn Anderson

Technical Adaptation (Sets & Lights)  
Joost Biegelaar

*Soldier’s Mass* premiered June 13 1980,  
Circustheater, Scheveningen (The Netherlands)  
— Nederlands Dans Theater.

*Soldier’s Mass* is a production from  
the Norwegian National Opera & Ballet.



The performance lasts approximately two hours and 15 minutes with two 20-minute intervals.

Information correct at the time of printing.

Cover and Story Page: Artists Libby-Rose Niederer, Chiara Gonzalez, Tamara Hanton and Lina Kim.  
Title Page: Company Artist Dylan Lackey, Senior Soloist Joel Woellner, Company Artist Zhi Fang and Soloist Vito Bernasconi.

Creative Direction Designfront Photography Juli Balla





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From the

## Artistic Director

All three works, so very different in aesthetic, have a beautiful common thread reflecting on the human spirit, whether it be a portrayal of frailty or the power to overcome and thrive.

— Every now and then, in any artform, a rare thing happens: a creative comes along whose work truly subverts the dominant paradigm and changes the way we see things. Some of those creatives have a fleeting moment of greatness, for others their impact lives on, and irrevocably influences the artform forevermore.

*The Master Series* celebrates two such creatives in George Balanchine and Jiří Kylián as well as presenting a world premiere by Trey McIntyre who is certainly renowned as a great ‘disruptor’ of the norm himself.

George Balanchine’s *Serenade* is famous as the first ballet he choreographed in America. A stirring and sweeping work set to Tchaikovsky’s *Serenade for Strings*, it was first conceived for a group of fledgling ballet dancers as an exercise in stagecraft. It has long been considered a masterpiece of fast footwork that demands dancers lose themselves to the music and gives the corps de ballet an opportunity to shine. It is a ballet of breathtaking patterns and it frequently causes one to gasp at its simple beauty.

Considered somewhat of a maverick in the ballet world, Trey McIntyre is never predictable. The last time Trey worked with us was on *Peter Pan* and true to his style, when we asked him to create a new work for us, he went in an entirely different direction. Set to the music of the inimitable American jazz vocalist Jimmy Scott, Trey’s *The Shadows Behind Us* is a series of touching pas de deux and ensemble pieces. His flair for creating new movement that is grounded in classical ballet yet challenges it, is on display to the full. I want to express our sincere thanks and gratitude to Virginia McGehee Friend for supporting this work. It is a pleasure to have Trey’s work flanked by two such masters of ballet.

Jiří Kylián’s incomparable *Soldier’s Mass* is a moving vignette of the true strength of the human spirit drawing parallels between the male dominated theatre of war and a dancer’s world. This all-male ballet gives the men an opportunity to dance en masse painting a portrait of the story of war they are telling. This is a very human work: a celebration and a mourning. Kylián’s choreographic style refuses to be boxed in by definition or description, other than to say it is actually its own and he is a master of his craft.

For Queensland Ballet, it is always our aim to bring our audiences the classics, to respect but also re-interpret, and to find and create the new. This commitment is generously enabled by the ongoing support of the State and Federal Governments, Principal Partner Suncorp, Major Partners JCDcaux, Sealy, Shell QGC and Virgin Australia.

This season signals a significant change in leadership at Queensland Ballet as Brett Clark’s tenure as Chair comes to a close. Over the ten years that Brett has served on our Board, the last six as Chair, he has presided over a period of unprecedented growth and transformation. Both Dilshani and I acknowledge and applaud the strategic strength and guidance that Brett has provided for our Company. His ability to recognise opportunity and steer change has enabled us to embrace ambitious endeavours, on and off the stage, and his legacy will resonate for years to come. The Queensland Ballet family thanks Brett and Maria for their unwavering commitment and belief in QB.

I commend this season and hope it reminds you of why we love this exquisite artform of ballet or perhaps awakens something anew in you to want more of ballet.

Li Cunxin  
ARTISTIC DIRECTOR



## Serenade

### SYNOPSIS

— *Serenade* is the first original ballet Balanchine created in America and is one of the signature works of New York City Ballet's repertory.

Originating it as a lesson in stage technique, Balanchine worked unexpected rehearsal events into the choreography. *Serenade*, an ode to the female ballerina, is a ballet of beauty, elegance, yearning and freedom. Within four enrapturing musical movements of Sonatina, Waltz, Russian Dance, and Elegy, George Balanchine breathtakingly encapsulates the ballerina's labour, vulnerability, love and sacrifices. Alongside these themes, Balanchine wittily pays homage to three eminent romantic ballet heroines from ballets *Giselle* (1841), *Swan Lake* (1877) and *The Sleeping Beauty* (1890), rewriting their accounts of suffering to unapologetically transcend need for their betrothed. In this iconic work, Balanchine streamlined the technique of classical ballet into poetic geometry, awash with beauty and diaphanous moonlight.

## The Shadows Behind Us

### FROM THE CHOREOGRAPHER

— I don't really listen to the lyrics in pop songs. With some quite notable exceptions, the words are generally marked by sameness and limited imagination. What makes pop music special, is the performance... the experience that a singer pours into the way the sounds come out of their mouth, the places that they can take us to in our own memories, and the new experiences they conjure.

Jimmy Scott was born with a genetic disorder called Kallmann Syndrome. It manifested as a non-typical puberty that caused in him a high vocal range and small stature. For various reasons, he never had the career and recognition that his talent should have allowed for.

It made me imagine what that meant for his experience of life, the ways in which he might have felt like an outsider, and how his uniqueness could have colored the heartbreaking longing for connection that radiates from his singing voice. No matter what the words are that he sings, the quest to feel loved and to love fully is in the very forefront.

This kind of performance recalls our own lifelong quest to create love and to understand what true connection is. Each of us move in our own uniqueness, the blessings and the challenges, and endeavors to find harmony with the world around us. Through the experience of a performance and a sharing of this beautiful and lonely journey, we can be reminded that we are not alone.

## Soldier's Mass

### SYNOPSIS

— Jiří Kylián's *Soldier's Mass* explores the horrors of war through the eyes of young soldiers.

Designed for male dancers only, it celebrates the youth and vitality of young men as they go off to war and face adversity as comrades in arms, supporting and buoying each other through the trials of war. While all of Jiří Kylián's works are very personal to him, *Soldier's Mass* truly stands alone as a tribute not only to soldiers across the world but also to male dancers whom Kylián feels are often "underprivileged in their position in the dance world". As a ballet for 12 men, performed in not a typical ballet style, this epic work really accentuates the strength of the male dancer showing off their technical ability and power. The centre of Kylián's work is the stunning musicality that is involved in his incredibly difficult choreography. His fast-paced choreography is always unique in its interpretation of the music and this piece is no exception, with both the music and movement unambiguously protesting against war.

## Li Cunxin

ARTISTIC DIRECTOR

— Li Cunxin has had a long and diverse career as an internationally acclaimed dancer. He was appointed as Queensland Ballet’s fifth Artistic Director in July 2012.

At the age of eleven, Li was selected by Madame Mao’s cultural advisors to attend the Beijing Dance Academy. In 1979 he joined Houston Ballet as an exchange student and went on to achieve the rank of Principal in 1982.

Amongst many awards and accolades, Li won two silver and one bronze medal at three international ballet competitions, and two Princess Grace Awards.

He moved to Melbourne in 1995 with his wife, dancer Mary McKendry, to join The Australian Ballet as a Principal Artist. Li retired from dancing in 1999 at the age of 38, but maintained his strong ties to the ballet community.

Following his performing career, Li worked in the finance industry as a senior manager at Bell Potter, one of the largest stockbroking firms in Australia. Until his appointment as the Artistic Director of Queensland Ballet, Li sat on the board of The Australian Ballet from 2005 and the Bionics Institute.

In 2003 Li published his international best-selling autobiography, *Mao’s Last Dancer*, which has received numerous awards and was adapted as a feature film in 2009. Li was Queensland’s Australian of the Year in 2014.



## George Balanchine (1904–1983)

CHOREOGRAPHER – *SERENADE*

— Russian-born American choreographer George Balanchine trained at the Imperial Ballet School. In 1921, he entered the St. Petersburg Conservatory of Music to study piano while working at the State Academy of Opera and Ballet.

He defected from the Soviet Union in 1924 when the company was touring Europe. A year later, the impresario Sergei Diaghilev engaged Balanchine to be ballet master and principal choreographer of the Ballets Russes. In 1933, Balanchine formed his own company, Les Ballets. That year, he met Lincoln Kirstein, who invited him to head the new School of American Ballet in New York, where he would train his dancers in an innovative style and technique that matched his idea of a new, unmannered classicism. While the School continued, the following years would see several ballet companies created and dissolved, and Balanchine also choreographed for Broadway shows and films. In 1946, Kirstein and Balanchine formed Ballet Society and successfully presented their new company at the City Center of Music and Drama in New York. The fledgling company was invited to join the performing arts centre, and New York City Ballet was born on 11 October, 1948, with a performance of Balanchine’s *Concerto Barocco*, *Orpheus*, and *Symphony in C*. George Balanchine served as Ballet Master of New York City Ballet from its inception until his passing in 1983, developing it into the foremost classical company in America. He choreographed countless works and created a company of dancers known for their linear purity, sharpness of attack, speed and musicality. He rejected tradition in favour of a neoclassical style that was stripped to its essentials: motion, movement, and music. His dancers were precision instruments of the choreographer, whose ideas and designs were inspired by the music itself.



## Trey McIntyre

CHOREOGRAPHER – *THE SHADOWS BEHIND US*

— Trey McIntyre trained at North Carolina School of the Arts and Houston Ballet Academy. In 1989, he was appointed Choreographic Apprentice at Houston Ballet, and in 1995 he became the company’s Choreographic Associate.

Trey has now worked for over 20 years as a freelance choreographer, producing close to one hundred dance pieces.

In 2005, Trey founded his dance company, Trey McIntyre Project (TMP), which first appeared at the Vail International Dance Festival. The company was initially a summer touring company, but its national and international success led Trey to establish the company year-round as of 2008, based in Boise, Idaho (USA). TMP has been featured in *The New York Times*, *Dance Magazine*, and on PBS NewsHour, and has earned coast-to-coast acclaim in the American media. In 2013, TMP expanded its artistic vision and undertook a crowd-sourced documentary film entitled *Ma Maison*.

Trey is the recipient of numerous awards, including a Choo San Goh Award for Choreography and a Lifetime Achievement Award from The National Society of Arts and Letters, as well as two grants for choreography from the National Endowment for the Arts. His works have been performed by companies such as Stuttgart Ballet, American Ballet Theatre, Hubbard Street Dance (Chicago), New York City Ballet, The Washington Ballet, and Oregon Ballet Theatre.



## Jiří Kylián

CHOREOGRAPHER – *SOLDIER’S MASS*

— Jiří Kylián started his dance career at age nine at the School of the National Ballet in Prague. He left Prague when he received a scholarship for the Royal Ballet School in London in 1967.

He then joined the Stuttgart Ballett and in 1975 Kylián became Artistic Director of the Nederlands Dans Theater. In 1978 he put NDT on the international map with *Sinfonietta*. That same year, he founded Nederlands Dans Theater 2. He also initiated Nederlands Dans Theater 3 in 1991. This three dimensional structure was unique in the world of dance. After an extraordinary record of service, Kylián handed over the artistic leadership in 1999, and remained associated to the dance company as House Choreographer until 2009. In the last 10 years, Kylián has directed four dance films, *Car-Men* (2006), *Between Entrance & Exit* (2013), *Schwarzfahrer* (2014) and the award-winning *Scalamare* (2017).

Kylián has received many international awards including: “Officer of the Orange Order” — Netherlands, “Honorary Doctorate” — Julliard School New York, three “Nijinsky Awards” — Monte Carlo, “Benoit de la Dance” — Moscow and Berlin, “Honorary Medal” of the President of the Czech Republic, “Commander of the Legion d’honneur” France, and in 2008 he was distinguished with one of the highest royal honours, the Medal of the Order for Arts and Science of the House of Orange given to him by Her Majesty the Queen Beatrix from the Netherlands. Kylián received the Lifetime Achievement Award in the field of dance and theatre by the Czech Ministry of Culture in Prague and his documentary *Forgotten Memories* received the Czech Television Award. In 2017, Kylián received a gold penning as honorary citizen of The Hague, the Netherlands. In 2018, Kylián was nominated to become a member of the Académie des Beaux Arts in Paris. This recognition was complimented with the Academy’s decision to add a special seat for ‘Choreography’. Jiří Kylián’s inauguration officially took place in Paris on March 13, 2019.



## Karinska (1886–1983)

### COSTUME DESIGNER

— Barbara Karinska was Principal Costume Designer and former Director of the costume shop for New York City Ballet.

Born in Ukraine, Karinska ran a coffee house and embroidery shop when a young woman. In 1928, she emigrated to Brussels and then settled in Paris, where she collaborated with many designers, and costumed Balanchine's *Le Ballets* in 1933. Moving to London in 1936, Karinska costumed ballet, musicals, theatre and film, and began her long creative partnership with photographer Cecil Beaton. Karinska came to live and work in New York in 1938, where her professional partnership with Balanchine continued. She also spent time in Hollywood, winning an Oscar in 1948 for her costumes for *Joan of Arc*. She was responsible for the execution of almost all of New York City Ballet's costumes from 1949; at first making them, and later frequently designing them as well. In 1962, Karinska was the first-ever costumier to win the Capezio Award for her outstanding contribution to dance. Karinska's last work for Balanchine, *Vienna Waltzes*, was produced in 1977. She died in 1983 at the age of 97.



## Ben Hughes

### LIGHTING RECREATOR

— For Queensland Ballet Ben has created lighting for *... live attitude 2010*, *... with attitude 2011* and *A Classical Celebration* as well as recreating the lighting for *Alice in Wonderland* in 2007 and *Don Quixote* in 2012.

Other lighting design credits include productions for Queensland Theatre, Melbourne Theatre Company, Expressions Dance Company, La Boite, Brisbane Powerhouse, The Danger Ensemble, Zen Zen Zo Physical Theatre, MetroArts, Stella Electrika, Judith Wright Centre of Contemporary Arts, The Arts Centre Gold Coast, Kooemba Djarra, JUTE Theatre, The Good Room, The Forward Movement, QPAC, QUT, Brisbane Cabaret Festival and Raw Dance Company. Ben was an Affiliate Artist with Queensland Theatre in 2011 and was appointed Resident Lighting Designer with QT in 2013.



## Jerri Kumery

### STAGER

— Jerri Kumery began her studies at the age of 14 with Roman Jasinski and Moscelyn Larkin in Tulsa, Oklahoma. The following year Violette Verdy brought her to the School of American Ballet. Jerri danced with New York City Ballet 1977-87, under the direction of George Balanchine, Jerome Robbins and Peter Martins.

Jerri has been Repetiteur for Ballet Teatro Lirico Nacional, Pacific Northwest Ballet and in 1990 became Ballet Master and Associate Artistic Director with North Carolina Dance Theatre, under the direction of Salvatore Aiello. She served as Acting Artistic Director for the 1995-1996 Season after the death of Mr. Aiello and then continued to serve as Co-Associate Artistic Director with Patricia McBride, under the direction of Jean-Pierre Bonnefoux until 2006.

In May 1997, Jerri was awarded an Arts & Science Council Fellowship for her meritorious contribution to the artistic community of Charlotte, North Carolina.

Jerri is currently Ballet Master with Richmond Ballet, Repetiteur with The George Balanchine Trust and Curator of the Salvatore Aiello Trust and Repetiteur of his Works.



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## Ben Hughes

LIGHTING DESIGNER

— See bio on Page 8.

## Thomas Mika

COSTUME & SET DESIGNER

— Thomas Mika studied opera direction at Hamburger Hochschule für Musik und Theater. In 2006, at the age of 26, he created his first piece as a set and costume designer for Staatsballett Berlin.

He has worked with modern choreographers Alejandro Cerrudo, Edward Clug, Marco Goecke, Leo Mujic, Kevin O'Day, Tim Plegge, Sergej Vanaev and Jeroen Verbruggen.

In classical repertoire Thomas Mika created the designs for *Onegin* and *Romeo and Juliet* by John Cranko followed by *Lady of the Camellias* by Derek Deane, *Don Quixote* by Alexey Fadechev and a version by Nina Ananishvili, *Romeo and Juliet* by Ben van Cauwenbergh and *Swan Lake* by Thomas Edur and a version by Eno Peci and Sabrina Sadowska.

Thomas Mika has collaborated worldwide with ballet companies such as Stuttgarter Ballett, Staatsballett Berlin, Ballet de Opéra National de Paris, Royal Birmingham Ballet, National Ballet of China, Hong Kong Ballet, Universal Ballet Seoul, Hubbard Street Dance Chicago, Ballet X Philadelphia, Hungarian National Ballet, Polish National Ballet, Estonian National Ballet, Slovenian National Ballet, Croatian National Ballet, Hessisches Staatsballett Wiesbaden, Ballett Mannheim, Aalto Ballett Theater and the Royal Ballet of Flanders.

His work has been presented by major venues such as Deutsche Oper Berlin, Staatstheater Stuttgart, Opéra Garnier, Nationaltheater Mannheim, Staatstheater Wiesbaden, Staatstheater Darmstadt, Aalto Theater Essen, Musiktheater im Revier, National Center of the Performing Arts Beijing, Hong Kong Culture Center, Seoul Arts Center, LG Art Center Seoul, Hungarian National Opera, Polish National Opera, Estonian National Opera, Croatian National Theater, Wilma Theater Philadelphia, Harris Theater Chicago and the Royal Opera House Antwerp & Ghent.



## Jiří Kylián

COSTUME & SET DESIGNER

— See bio on Page 7.

## Kees Tjebbes

LIGHTING DESIGNER

— After his studies at the Brussels Academy of the Arts, Kees Tjebbes worked with several Dutch theatre and dance groups: Toneelgroep Theater, Introdans, Scapino Ballet Rotterdam and Nederlands Dans Theater. For Introdans and Scapino Ballet Rotterdam he began to create light designs for new works by choreographers such as: Ed Wubbe, Nils Christe and Itzik Galili.

In 2000, Jiří Kylián asked him to create the light design for *Click-pause-Silence* and since that time he has collaborated with Kylián on almost all of his dance productions: *27'52"* (NDT II/ 2002), *Claude Pascal* (NDT I/2002), *When Time Takes Time* (NDT III/2002), *Far too close* (NDTIII/2003), *Last Touch* (NDT I/2003), *Sleepless* (NDT II/ 2004), *Toss of a Dice* (NDT I/ 2005), *Chapeau* (NDT II/2006), *Tar and Feathers* (NDT I/2006), *Vanishing Twin* (NDT I/ 2008), *Gods and Dogs* (NDT II/2008), *Mémoires d'Oubliettes* (NDT I/2009) and his creation for the Ballet de l'Opéra de Paris, *Il Faute qu'une Port* (2004).

During these last years, Kees has supervised, adapted or re-created the light designs for many Kylián productions being staged or re-staged all over the world.



## Roslyn Anderson

ASSISTANT TO THE CHOREOGRAPHER

— Born in Australia, Roslyn Anderson studied first with Phyllis Danaher, then at the Australian Ballet School, from which she graduated to the Australian Ballet — Artistic Director Dame Peggy van Praag. After six years, she joined Nederlands Dans Theater — then directed by Jaap van Flier — as a result of their Australian tour in 1972.

She danced until 1986, working with choreographers Robbins, Tetley, Butler, van Manen, Falco, Muller, Bruce, Duato, and of course, Kylian — having many works created for her. After retiring from her dancing career in 1986, Roslyn was Rehearsal Director for NDT 1, until the end of 2008. Commencing in 1979, she has been assisting Kylián, and others, on numerous works, and has staged numerous ballets for Kylián all over the world and worked with leading companies including American Ballet Theatre, San Francisco Ballet, Paris Opera Ballet, Scottish Ballet, National Theatre of Prague, Australian Ballet, Royal Swedish Ballet, Norwegian Ballet, Stuttgart Ballet, Houston Ballet, Hungarian State Opera House and more.



## Joost Biegelaar

TECHNICAL ADAPTATION (SETS & LIGHTS)

— Joost was educated in stage management studies at the Royal Scottish Academy of Music and Drama in Glasgow, Scotland.

In 1992 he joined Nederlands Dans Theater 1, where under the direction of Jiří Kylián, he worked, produced and toured with NDT's stage management and technical team world-wide. After 10 years of working with Nederland Dans Theater 1, he became technical director of the Lucent Dans Theater in The Hague, the Netherlands for 5 years. Presently Joost is a free lance light designer and often works with Kylian Productions BV to technically re-produce Kylian works with ballet companies around the world.



## Victor Estévez

— With numerous awards through his time at the Cuban National Ballet school, Victor was considered one of the stars of a new generation of Cuban dancers, joining the National Ballet of Cuba in 2011 following a promotion to Premier Dancer in 2015.

His repertoire includes traditional-classical principal roles in ballets such as *Giselle*, *Don Quixote*, *Coppelia*, *Swan Lake*, *La Bayadère*, *The Nutcracker* and some contemporary work by highly-acclaimed choreographers of today including Liam Scarlett and Carlos Acosta. Victor has toured extensively throughout Europe, South America, Africa and Asia. During his time with the National Ballet of Cuba he performed in the 3rd International Ballet Gala in Buenos Aires in 2013, Gala of the 9th Ballet Festival of Cali in 2014, Ballet Star Gala of the 3rd Beijing International Ballet and Choreography Competition in 2015 and Dortmund Ballet Gala in 2018. Victor made his debut with Queensland Ballet in 2015 as Principal Guest Artist in Greg Horsman's *Sleeping Beauty* before joining the company as Principal Artist in 2016.

## Lucy Green

— Lucy was born in Sydney and graduated from the Victorian College of the Arts Secondary School before joining the Royal New Zealand Ballet (RNZB) in 2010.

Lucy performed many principal and lead roles during her time with RNZB including in *Cinderella*, *Giselle* and *Swan Lake*. She performed internationally with RNZB including tours to China, US, UK and Italy. In 2015, Lucy was invited by Scotland Ballet to perform as a Guest Principal Artist in RNZB's production of *Cinderella*. In Queensland Ballet and RNZB's co-production of Liam Scarlett's *A Midsummer Night's Dream*, Lucy danced the role of Titania and worked with Liam to create the role of Mustard Seed. Lucy joined Queensland Ballet as Senior Soloist in 2017, and was later promoted to Principal Artist following her performance of Tinkerbell in Trey McIntyre's *Peter Pan*.

## Laura Hidalgo

— Laura was born in Argentina and trained at L'Institut Supérieur d'Art in France.

She is the recipient of numerous international awards, including the Gold Medal and Grand Prix at the International Ballet Festival of Havana, Gold Medal at the Luxembourg International Competition and the Best Artist Award at the Varna International Competition in Bulgaria. Laura joined the American Ballet Theatre in 2002 and in 2006 she relocated to Europe where she danced with companies including Het National Ballet and Staatstheater Nürnberg. Laura joined the Royal Ballet of Flanders in 2010 and became Principal Dancer shortly after joining the company. Laura is a Guest Principal with the Slovenian National Ballet and joined Queensland Ballet as a Principal Artist in 2015.

## Yanela Piñera

— Yanela completed her ballet training at the Cuba National School of Ballet and received numerous awards including a Silver Medal at the International Ballet Competition Varna, Bulgaria and Gold Medals in 2000 and 2004 at the International Competition in Havana, and the Best Artist Award in 2004.

She joined the Ballet Nacional de Cuba in 2005, was promoted to Principal Dancer in 2009 and to Premier Dancer in 2011 and has performed at international ballet festivals and galas including the 2004 Dance Festival of Córdoba in Mexico; Galas of the Central School of Ballet in London; the 2011 Viva Alicia at the Bolshoi, Moscow and the 2014 International Ballet Gala in Germany. Her repertoire includes classical and contemporary ballets by Cuban and international choreographers. Yanela joined Queensland Ballet as a Guest International Principal in 2015 and became a member of the Company in 2016. In 2017 she participated in the International Ballet Gala in Jakarta, Indonesia and was nominated for the Australian Dance Award for Outstanding Performance by a Female Dancer for her performance in Greg Horsman's *Glass Concerto* (2017).

## Camilo Ramos

— Camilo began his ballet training at the Elementary School of Balet Alejo Carpentier, continuing his training at the Cuba National School of Ballet.

He received several awards of note during his training. Camilo joined the Ballet Nacional de Cuba in 2008, was promoted to Soloist in 2010 and Principal in 2011. He has performed in several countries including Latin America, Canada, the USA, Italy and the United Kingdom. His repertoire includes soloist and principal roles in classical and contemporary ballets. Camilo joined Queensland Ballet as a Soloist in 2015 and became Senior Soloist in 2017, later being promoted to Principal Artist following his performance of the title role in Trey McIntyre's *Peter Pan*.





SENIOR SOLOISTS

Alexander Idaszak

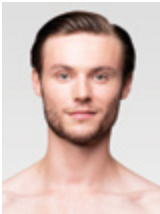
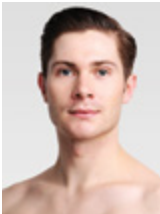
— Born in Sydney, Alexander undertook his ballet training at the McDonald College of Performing Arts School, taught by Josephine Jason and Alan Cross.

Alexander then completed his formal ballet training at The Australian Ballet School. He joined Queensland Ballet as a Company Dancer in January 2013, was then promoted to Demi-Soloist in 2016 and became Soloist in 2017. In 2014, Alexander danced with the Royal New Zealand Ballet (RNZB) before returning to Queensland Ballet in 2015. In 2016 he was awarded Queensland Ballet’s Khitercs Hirai Foundation scholarship for professional development travel. In 2017, Alexander was invited by the Shanghai Ballet to perform the role of Prince Siegfried alongside Iana Salenko in *Swan Lake* in Antwerp, Belgium. Alexander’s repertoire highlights include the Prince in Ben Stevenson’s *The Nutcracker*, Oberon in Liam Scarlett’s *A Midsummer Night’s Dream*, Albrecht in *Giselle* and Ben Stevenson’s *Three Preludes* as well as a wide range of contemporary works. Following his performance of Vicomte de Valmont in *Dangerous Liaisons* (2019) Alex was promoted to Senior Soloist.

Kohei Iwamoto

— Born in Japan, Kohei began his training at age 11 at Sadamathu and Hamada Ballet Studio where he received the Senior Second Prize at the Youth America Grand Prix competition, Japan.

Kohei continued his training at The Australian Ballet School and upon graduating, joined the Royal New Zealand Ballet in 2010. He has toured both nationally and internationally to China, Europe and America, and performed notable roles including Prince Siegfried in *Swan Lake*, Albrecht in *Giselle*, Puck in *A Midsummer Night’s Dream* and Romeo in *Romeo & Juliet*. Continuing his career, Kohei joined Queensland Ballet in 2018 and was promoted to Senior Soloist following his performance as Solor in *La Bayadère*.



Joel Woellner

— Joel was born in Sydney and had his early training at Ettingshausens Dynamic Arts under Jo Ansell and Kim Traynor.

After competing in the finals of Youth America Grand Prix 2011, Joel was awarded a full scholarship to the Ben Stevenson Academy in Houston, Texas as part of the Houston Ballet II Company. A dual prize winner of the Prix de Lausanne, Joel graduated from the Ben Stevenson Academy with the Best Dancer award. After representing Houston Ballet at the Jacob’s Pillow Dance Festival in Massachusetts, Joel joined Houston Ballet as an Apprentice in 2013. He was promoted to Corps de Ballet in 2014 and toured extensively with the company, before joining Queensland Ballet as Company Artist in 2015. Following his performance as Prince Siegfried in *Swan Lake*, Joel was promoted to Soloist in 2017, and then to Senior Soloist in 2018, following his performance as Solor in *La Bayadère*.

SOLOISTS

Vito Bernasconi

— Vito Bernasconi began his training at Academy Ballet under the directorship of Nicholina Kuner. He graduated from The Australian Ballet School and immediately joined Queensland Ballet in 2013.

In 2014, he performed Mercutio and Tybalt in Sir Kenneth Macmillan’s *Romeo and Juliet*, for which he was nominated for an Australian Dance Award for Most Outstanding Performance by a Male Dancer. A second nomination of the same award followed in 2016 for Tico Tico in Paul Taylor’s *Company B*. He has performed numerous Principal roles in both classical and contemporary productions including Prince in *The Nutcracker*, Colas in *La Fille Mal Gardée*, The American, The Man I Love and Summertime in Derek Deane’s *Strictly Gershwin*, Ghost and Husband roles in *Ghost Dances* and Koschei in *The Firebird*. Many new works have been created on him by choreographers such as Ma Cong, Gabrielle Nankerville, Stephanie Lake and Jack Lister. He has also choreographed 2 Pas De Deux’s; *La Mente* and *Seguì*. In 2017, Vito was promoted to Soloist.

Mia Heathcote

— Mia was born in Melbourne and began her ballet training at the age of four, with Anna Veretennikova, and then Jane Moore.

Mia joined The Australian Ballet School in 2010 and during her time there she received an Advanced Diploma of Dance, The Graeme Murphy Award for Excellence in contemporary dance and the Award for Excellence in classical ballet. Mia joined Queensland Ballet as a Company Dancer in January 2014 and has danced featured roles in many productions, including Titania in *A Midsummer Night’s Dream* and Odette in *Swan Lake*. Mia was a dual recipient of the Energex Rachael Walsh Artistic Award 2015 and received the Khitercs Hirai International Scholarship in 2016. In 2017, Mia was promoted to Soloist following her performance of Wendy in Trey McIntyre’s *Peter Pan*.



Lina Kim

— Lina Kim-Wheatstone was born in South Korea and started ballet when she was four years old.

Her family moved to Australia when she was 11 where she trained under Janice Heale before graduating from Queensland Dance School of Excellence with the Most Outstanding Dancer award. Lina was named Artist to Watch in the 2014 Dance Australia Critics Survey. From 2008 Lina trained with the company and joined as a Trainee Dancer in 2010. In 2011 she became a Company Dancer, was promoted to Demi-Soloist in June 2016 and became Soloist in 2017. Lina has toured both nationally and internationally with the company, including China and London. She was invited to perform at the Dance Salad Festival in Houston in 2015. Lina was a recipient of the Khitercs Hirai International Study Tour Scholarship in 2015.

SOLOISTS

Georgia Swan

— Georgia was born in Ballarat, Victoria and trained with Carole Oliver School of Ballet, Victorian College of the Arts Secondary School and Queensland Ballet Pre-Professional Program.

Georgia has danced featured roles in several productions including Snow Queen and Lead Flower, and Sugar Plum Fairy in Ben Stevenson’s *The Nutcracker*, Odette/Odile in Ben Stevenson’s *Swan Lake*, Principal in Greg Horsman’s Verdi Variations, Soloist in Derek Deane’s *Strictly Gershwin* and Edith in Greg Horsman’s *La Bayadère*. Georgia was a selected candidate for the 2014 Prix de Lausanne and won the Cecchetti Gold Medal in Victoria in 2012 and the inaugural Valrene Tweedie Ballet Scholarship in 2013. In 2015, she returned to Prix de Lausanne to perform in Greg Horsman’s *Glass Concerto*. Georgia joined Queensland Ballet as a Jette Parker Young Artist in 2015 and Company Artist in 2016, then was promoted to Soloist in 2018

Neneka Yoshida

— Neneka was born in Kanazawa, Japan and trained with Keiko Miyanishi before moving to Paris studying with Dominique Khalfouni and Victor Ullate in Spain. She attended the Conservatoire National Supérieur de Musique et de Danse de Paris and was taught by Claude de Vulpian and Celine Talon.

Neneka joined Queensland Ballet in 2014 as a Jette Parker Young Artist, before being promoted to Company Artist in 2015, and Soloist in 2018 after her performance as Nikiya in Greg Horman’s *La Bayadère*. Neneka has also danced featured roles in several productions including Clara and Sugar Plum Fairy in Ben Stevensen’s *The Nutcracker* and Odile in Ben Stevenson’s *Swan Lake*.

Neneka was awarded the Gold Medal of Concours International de Danse de Biarritz and the Gold Medal of Concours International Chausson d’Or in 2012. She was also a finalist at the Prix de Lausanne in 2013.



COMPANY ARTISTS



Pol Andrés Thió



D'Arcy Brazier



Mali Comlekci



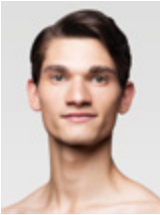
Luke Dimattina



Zhi Fang



Josephine Frick



Liam Geck



Chiara Gonzalez



Serena Green



Tamara Hanton



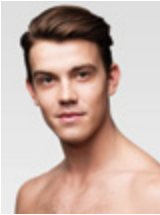
Alyssa Kelty



Daniel Kempson



Dylan Lackey



Jack Lister



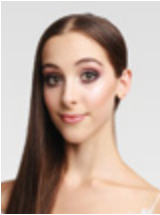
Tonia Looker



Vanessa Morelli



Eriko Nakajima



Libby-Rose Niederer



Suguru Otsuka



Samuel Packer



David Power



Patricio Revé



Lou Spichtig



Isabella Swietlicki



Ari Thompson



Rian Thompson



Laura Tosar



Ze Wu



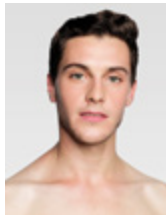
Sophie Zoricic



COMPANY  
APPRENTICES



Shaun Curtis



Noah Dunlop

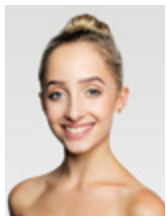


Paige Rochester

JETTE PARKER YOUNG ARTISTS



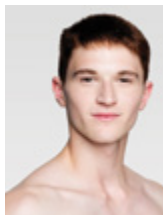
Maggie Bryan



Lucy Christodoulou



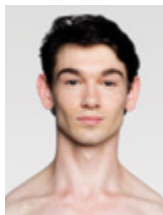
Oscar Delbao



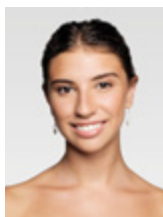
Jamie Delmonte



Talia Fidra



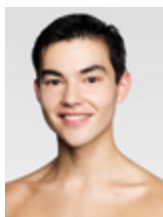
Clayton Forsyth



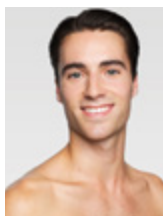
Renee Freeman



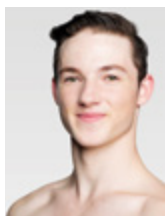
Kaho Kato



John Paul Lowe



Edward Pope



Charlie Slater



Hayley Thompson

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Artists Yanela Piñera and Camilo Ramos.  
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ARTISTIC STAFF

## Liam Scarlett

### ARTISTIC ASSOCIATE

— English choreographer Liam Scarlett trained at The Royal Ballet School and danced with The Royal Ballet, retiring as a dancer in 2012 to focus on his choreographic career. That year he was appointed The Royal Ballet's first Artist in Residence.

His works for The Royal Ballet include *Despite* and *Vayamos al Diablo* (2006), *Consolations and Liebestraum* (2009 — nominated for a Critics' Circle Award), *Asphodel Meadows* (2010 — nominated for a South Bank Award and an Olivier Award, and winner of a Critics' Circle Award), *Sweet Violets*, 'Diana and Actaeon' from *Metamorphosis: Titian 2012* (2012), *Hansel and Gretel* (2013), the *Jubilee pas de deux* in celebration of HM The Queen's Diamond Jubilee, *The Age of Anxiety* and *Summertime*.

In 2018 Liam's production of *Swan Lake* premiered at The Royal Ballet. Works for other companies include *Viscera* (2012) and *Euphotic* (2013) for Miami City Ballet (also designed by Liam), *The Firebird* for the Norwegian National Ballet (2013) and performed by Queensland Ballet (2018), *Hummingbird* for the San Francisco Ballet (2014), *No Man's Land* for English National Ballet (2014), *With a Chance of Rain* for ABT (2014), *Carmen* for Norwegian National Ballet (2015), *A Midsummer Night's Dream* co-produced for Royal New Zealand Ballet and Queensland Ballet (2015), *Fearful Symmetries* for the San Francisco Ballet (2016), *Frankenstein* co-produced for The Royal Ballet and San Francisco Ballet (2016) and *Dangerous Liaisons* (2019) co-produced for Queensland Ballet and Texas Ballet Theater.

## Greg Horsman

### CHIEF BALLET MASTER AND DIRECTOR OF ARTISTIC OPERATIONS

— Greg joined The Australian Ballet in 1982, rising to Principal Artist in 1987.

During 12 years with the company he performed all the major classical roles and worked with some of the finest choreographers of the time. He has been a Guest Principal with the Mariinsky Ballet and Royal Danish Ballet among others. In 1994 Greg joined the English National Ballet (ENB) and in 1998 was appointed Artistic Director of Ballet Central at London's Central School of Ballet. In 2001 he joined Northern Ballet Theatre in Leeds as

Ballet Master and in 2003 returned to ENB as Ballet Master and Répétiteur. He has been a guest teacher at many international companies and joined Queensland Ballet as Ballet Master in 2013. Greg has choreographed ballets for Ballet Central, ENB, the Royal New Zealand Ballet (RNZB) and Queensland Ballet. His other works for Queensland Ballet include the dazzling *Verdi Variations* and *Glass Concerto*. Greg's acclaimed production of *Coppélia*, was embraced by audiences throughout Queensland and was also performed by West Australian Ballet in Perth in 2015. In October of that year, his production of *The Sleeping Beauty*, originally choreographed for RNZB, became Queensland Ballet's highest-ever selling production at that time. In 2018, Greg staged and choreographed a world premiere production of *La Bayadère* for Queensland Ballet.

## Mary Li

### BALLET MISTRESS AND PRINCIPAL REPETITEUR

— Mary Li (formerly Mary McKendry) began her dance training in Australia and continued at the Royal Ballet School in London.

She joined London Festival Ballet (English National Ballet) in 1977 and was promoted to Principal Dancer in 1981. She joined Houston Ballet in 1985. During her performing career, Mary danced principal roles in all the major classical ballets, as well as leading roles in contemporary ballets. Many new ballets were created on her. She has worked with legendary teachers, choreographers, artistic directors and artists, including Rudolf Nureyev, Glen Tetley, Dame Margot Fonteyn and many others. Mary and her husband Li Cunxin have danced together all over the world.

Since retiring from dancing in 1992, Mary has been invited to teach and coach in many international ballet companies. She was a teacher and coach for The Australian Ballet for 10 years and joined Queensland Ballet as Ballet Mistress in 2013.



ARTISTIC STAFF

## Janette Mulligan

### BALLET MISTRESS AND ARTISTIC COORDINATOR

— Janette graduated as Dux of the Australian Ballet School before accepting a contract with English National Ballet. She was promoted and performed as a Senior Principal for 10 years.

Performing internationally, Janette’s extensive repertoire included performing the great major ballets with such partners as Rudolf Nureyev, Peter Schaufuss, Fernando Bujones, Patrick Armand, Keven McKenzie, Matz Skoog, Ben Van Cauwenberg, Martin James, Alexander Sombart, Martyn Fleming and Ashley Wheeler.

Janette won critical acclaim for her role in Ben Stevenson’s *Three Preludes* and Christopher Bruce’s *Land*. She performed the lead roles in ballets created by Alvin Ailey, Glen Tetley, Harold Lander, Ronald Hynd, George Balanchine, Roland Petit, John Cranko and John Neumier. Janette has also worked with Dame Margot Fonteyn, Sir Kenneth McMillan, Dame Alicia Markova, Natalia Makarova, Graeme Murphy and Ben Stevenson.

On retiring, Janette accepted the role of Ballet Mistress with the Royal Danish Ballet and guest teacher at the English National Ballet, Opera du Rhin, Ballet Rambert, Hong Kong Academy of Performing Arts, The Australian Ballet, Royal New Zealand Ballet and Sydney Dance Company. Janette joined Queensland Ballet in 2013 as Ballet Mistress.

## Rani Luther

### BALLET MISTRESS AND CREATIVE ASSOCIATE

— Born in Melbourne, Rani attended the Victorian College of the Arts Secondary School before beginning her professional career with Kiel Ballet Company Germany in 1993, then with world-renowned Netherlands Dance Theatre 2 and Netherlands Dance Theatre 1. In 2003 Rani returned home to join The Australian Ballet Company, then Sydney Dance Company in 2007 and retired from stage as principal with Melbourne Ballet Company in 2011.

Rani has had the great pleasure of working with choreographers such as Jiří Kylián, Hans Van Manen, Paul Lightfoot, Ohad Naharin, William Forsythe, Edward Liang, Graeme Murphy,

Stephan Page and Rafael Bonachela. She won gold at the Sanlam International Ballet Competition, South Africa 1993, the outstanding performance award in the City of Sydney Ballet Scholarship 1994, and received a nomination for best female dancer in the Green Room Award 2006 for her roles in *Relic* and *Jiri* with The Australian Ballet.

Rani’s choreographic creations include works for NDT Workshop performances 2001/2002, *Face the Music* Carriageworks Sydney 2012, *Illuminate* for MBC 2016, *Outside In* for Sydney Dance Company PPY 2017 and *Lunar* for Queensland Ballet’s inaugural season of *Synergy* 2018. Rani was appointed Ballet Mistress and Creative Associate in 2019.

## Matthew Lawrence

### BALLET MASTER

— New Zealand born Matthew Lawrence began his dance career with The Australian Ballet, where in 2004 he rose to the rank of Principal Dancer before relocating to Birmingham Royal Ballet as Principal Dancer in 2007. In 2013, he returned to Australia under the draw of working with Queensland Ballet Artistic Director Li Cunxin.

During his 18-year career he performed the canon of classical repertoire alongside modern classics, and was coached by luminaries such as Anthony Dowell, Peter Wright, David Bintley and Patrice Bart. Since retiring in 2014, Matthew has taught extensively in a variety of settings, from the Australian Ballet and Queensland University of Technology (QUT), to QB’s Dance for Parkinson’s Program and as ambassador for the Royal Academy of Dance’s Project B. Creatively Matthew has choreographed works for Birmingham Royal Ballet, Queensland Ballet, QUT and other leading dance institutions in Australia and abroad. He is also a Character Artist with QB, columnist for Dance Australia and panellist for the Ausdance Awards.



ARTISTIC STAFF

## Christian Tatchev

### ACADEMY DIRECTOR

— Queensland Ballet Academy Director, Christian Tatchev, trained at the National School of Choreography in Sofia, Bulgaria. Performing his first leading roles shortly after commencing his professional career at age 16, Christian was promoted to Principal Artist at 21. His repertoire includes principal roles in the major classical repertoire as well as in numerous works by celebrated choreographers of modern times.

During his dancing career, Christian worked with The Sofia National Opera and Ballet, Bulgarian contemporary dance company Ballet Arabesque, PACT Ballet (Johannesburg), Cape Town City Ballet and the South African Ballet Theatre, where in addition being a Principal Artist, he was engaged as a Répétiteur.

Christian joined Queensland Ballet (QB), Australia, after participating in the Company’s 2008 International Gala. Following his retirement from the stage in 2011, he was appointed QB’s Ballet Master. He took up the position of Director of Training in 2013 and became the Queensland Ballet Academy Director in 2016. Christian continues to perform with the Company as a Character Artist and frequently adjudicates for various national and international ballet competitions.

## Nigel Gaynor

### MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

— Nigel Gaynor is a highly acclaimed conductor of ballet, and has conducted over 100 ballets during a career spanning 35 years. Born in Sydney, he worked with The Australian Ballet for 16 years, before relocating to the United Kingdom in 1998. While living in England he worked with The Royal Ballet, English National Ballet, and Northern Ballet.

Some of his career highlights include working with Rudolf Nureyev, Sir Robert Helpmann and Jiří Kylián; conducting The Australian Ballet’s *Red Earth* on live television, and collaborating on new ballets with choreographers Graeme Murphy, Wayne McGregor, Greg Horsman and Liam Scarlett. In 2004, Nigel made his debut in Royal Albert Hall conducting Derek Deane’s *Swan Lake* with English National Ballet. Orchestras he has conducted include The Royal Sinfonia, Tokyo Philharmonic, Shanghai Philharmonic, The Siberian State Symphony Orchestra, Hong Kong Sinfonia, New

Zealand Symphony, The Tasmanian Symphony, Queensland Symphony, West Australian Symphony, Adelaide Symphony, Orchestra Victoria and The Australian Opera and Ballet Orchestra.

In 2011, Nigel was engaged by Royal New Zealand Ballet (RNZB) to arrange and conduct Greg Horsman’s *The Sleeping Beauty*. In 2013, Ethan Stiefel appointed Nigel Music Director of RNZB. For *A Midsummer Night’s Dream*, he created a new score and arrangements to weave together the vision of choreographer Liam Scarlett with Mendelssohn’s dazzling overture, incidental music, symphonies and piano music. In 2014, Li Cunxin invited Nigel to guest in Queensland Ballet’s season of *Romeo & Juliet*, in which he conducted the performances of Carlos Acosta. More recently he re-orchestrated *La Bayadère* for Greg Horsman’s new production at Queensland Ballet. Nigel joined Queensland Ballet as Music Director and Principal Conductor in 2016.





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Set Construction:	
<i>The Shadows Behind Us</i>	Iceworks Design
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Deputy Head of Wardrobe	Laurny Jackson
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	Emma Shakes
Women's wear Cutters	Rebekah Ellis
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Art Finishing Coordinator	Zoe Gibson
Shoe Coordinator	Amanda Newman
Performance Wardrobe Manager	Erin Krosch
Costume Dresser	Elizabeth Ball
Costume Maintenance	Jackqueline Parry
Transport	Roadpro Event Services/ Russell Austen
Music:	
<i>The Shadows Behind Us</i>	All songs performed by Jimmy Scott <i>This Love Of Mine</i> Written by Frank Sinatra/ Sol Parker/Henry Sanicola Published by Embassy Music Corporation By kind permission of the Music Sales Group

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ACKNOWLEDGEMENT

The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government.

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Director-General, Department of Environment and Science: Jamie Merrick.

QPAC respectfully acknowledges the Traditional Owners of the Lands across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the in-house trained attendants and move in an orderly fashion to the open spaces outside the Centre.

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QueenslandBallet

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by Charles Lisner OBE.

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See pages 12 – 18

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Laurny Jackson  
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Brett & Maria Clark  
Ben Duke & Cate  
Heyworth-Smith  
Andrea & David Graham  
Mather Foundation  
John & Georgina Story

Soloists' Circle

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Darren & Carmel Brown  
Carole Byron  
Li Cunxin & Mary Li  
Mrs Jane Douglass AM  
Annmarie Faulkner  
Angie's Fund  
Martin Gordon  
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Denise O'Boyle  
Marion Pender  
Ross & Jennifer Perrett  
Siganto Foundation  
Paula McLuskie & Nathan Sticklen  
Tony Sukkar AM & Josephine Sukkar AM  
The Hon. Justice David  
Thomas & Mrs Jane  
Thomas  
In loving memory of  
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Dr Pitre & Mrs Monique  
Anderson  
Lewis Bell  
Janelle Berlese  
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Sharyn Crawford & Olive Oswald  
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Nettie Stephenson & James McGrath  
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Dr David Adamec  
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Trisha Anderson  
P J Anderssen  
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# Queensland Ballet

Queensland Ballet acknowledges the traditional custodians of the land on which we work and perform — the Turrbal and Yugara (Jagera) peoples.

Long before we performed on this land, it played host to the dance expression of our First Peoples. We pay our respects to their Elders — past, present and emerging — and acknowledge the valuable contribution they have made and continue to make to the cultural landscape of this country.



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